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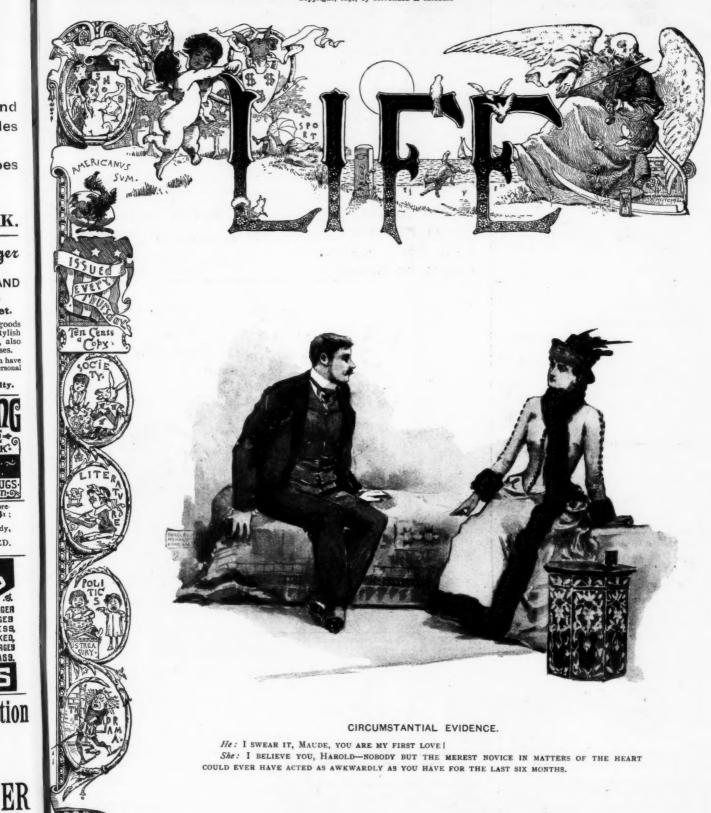
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MEN, WOMEN, CHILDREN. AND THE BABY. \$2.75 TO \$35.00.

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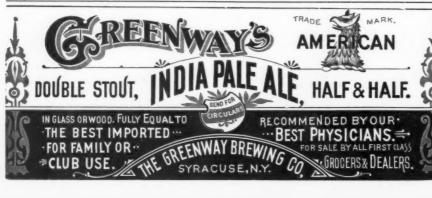
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A LITERARY PITFALL.

SHE (over an ice): Do you care for Ibsen at all?

HE (who has never heard of him): Ye-es; I rather think I do. SHE: Yet you speak as if you

did not specially admire him. HE (to gain time): Oh, really, you know, that is hardly fair-

SHE: At least you will grant he is original. "A Doll's House," for instance, is quite unlike anything else of the sort.

HE (not knowing whether it's a book, picture or musical composition): Original, perhaps; but (pulling his mustache) don't you think it's-er-rather faulty, too?

SHE: Why, no; I thought the plot strong and interesting.

HE (relieved at last to have caught on): Oh, yes; interesting without doubt, but (loftily) I'm rather tired, don't you know, of children's stories since the Fauntleroy craze.



"IS BROWN HAPPY IN HIS MARRIAGE?"

"WELL, I THINK IF BROWN WERE TO SEE MRS. BROWN TO-DAY FOR THE FIRST TIME HE WOULDN'T EVEN ASK FOR AN INTRODUCTION. STILL, THEY DON'T COMPLAIN."



Clipper (the jockey): Sorry, Boss, But I can't ride to-day.

Owner: Sick?

Clipper: No sir, But I was swipin' apples over in the or
CHARD BACK OF THE STABLES AND THAT MEASLY FARMER FILLED

ME SO FULL OF BIRD SHOT THAT I'M HALF A POUND OVERWEIGHT.

YE ELECTRIC KNIGHTE.

WHAT, ho! Bring forth my trusty steed And eke my sword and shield; I'll volt into the cell and speed To you excited field!"

Arc to the sounds of dole and woe, He never more came ohm; By Wheatstone's Bridge they laid him low, The golden stair he coulomb.



G. B. M.

WORKS BOTH WAYS.

Y OU say you are in love with your chum's sister?"

"Well, my dear boy, you have something to learn yet. I never knew a girl to marry her brother's friend or her friend's brother. They know too much."



"While there's Life there's Hope."

VOL. XV. JANUARY 23, 1890. No. 369. 28 WEST TWENTY-THIRD STREET, NEW YORK.

Published every Thursday. \$5.00 a year in advance, postage free. Single copies, 10 cents. Back numbers can be had by applying to this office. Vol. I., bound, \$30.00; Vol. II., bound, \$10.00; Vols. III., IV., V., VI., VII., VIII., Dound or in flat numbers, at regular rates. Rejected contributions will be destroyed unless accompanied by a stamped and directed envelope.

Subscribers wishing address changed will greatly facilitate matters by sending old address as well as new.

F two eminent Philadelphians who recently died, one was born to ease and a comfortable estate. The other lost his father at an early age and began to make his living before he was in his teens. One complained, at one time, that there was a dearth of polite leisure in Philadelphia, and that it was necessary to go to New York and Boston to find intelligent people who could spare time to talk. The other was never at loss to find congenial companions, because he never had leisure enough to embarrass him. Of one the Philadelphia Press said at the end of a column of praises that his early promise and his mature powers so far surpassed his achievements that a certain sense of disappointment always lingered about his career. About the other there was no sense of disappointment. He was successively errand boy, jeweler's apprentice, law student, lawyer, district attorney, ten years a judge, and for thirty years a Member of the House of Representatives. His life was steadily progressive and complete.

Of course, these men were George H. Boker, the poet, and Judge "Pig-Iron" Kelly, called "the Father of the House." Their careers are useful in considering the advantages and drawbacks of two kinds of education-polite education and that which goes with hard work.

"I ought to have been somebody's slave," said an able man, who had never succeeded in getting out of himself a satisfactory proportion of what he thought he held. Perhaps if Mr. Boker had been somebody's slave there would have been less doubt about his title to rank among our greater poets. As for Judge Kelly, he was a sort of slave, for in consequence of our Father Adam's error he had to work. He didn't have in him at all the sort of stuff that showed in Boker, but what he did have in him he worked out.

THAT surprising compensations chance or nature springs upon men, sometimes, when they least expect it! Or it may be Providence that does it. They are so odd sometimes that they seem to indicate some power with an eye to individual needs rather than a great, hit or miss, general law. For example, the gifted New York corresponddent of the Philadelphia Press remarked the other day:

"Bronson Howard has been mistaken by nearsighted persons for William Dean Howells, and nets something like \$1,000 a week from 'Shenandoah.'"

That is liberal, is it not? LIFE would be willing to be mistaken for Mr. Howells by persons reasonably blind for considerably less than the compensating income that Mr. Howard gleans from "Shenandoah," especially since Mr. Curtis has said such fine things about Mr. Howells's last book. On special occasions, as during weeks when Mr. Howells runs amuck in Harper's Study among venerable popular favorites, we might charge the whole of that price, but, as a rule, not,

Other curious recompenses have accrued to Mr. Howard, and are noted by this same ingenious correspondent as:

"He has no hair to speak of, but his mustache is ponderous, and he is married to a sister of Charles Wyndham, who goes in for dogworship. He has not yet reached the sere and yellow, yet he has been known to write ten hours a day at his New Rochelle house, and he once spent an entire week buying dolls for his niece."

Just how it comforts a bald playwright to have a brotherin-law who likes dogs is a little mysterious, but all compensations of this sort are mysterious. That a week spent in buying dolls may restore some men after as much as ten hours of hard work is conceivable, though, frankly, for our part, an entire week spent in literary pursuits, however intense, at New Rochelle, seems a mere pastime compared to ten hours of doll-buying in New York.

R. EUGENE KELLY, guardian of the lady whose hook Prince Murat lately pronounced to be inadequately baited, is quoted as averring that his ward's affection for the Prince is genuine, and that he is the only man she has ever loved. Mr. Kelly adds, at least he is credited with saying:

"If she had offered him \$20,000 a year she would have been saved all this trouble and annoyance. She could easily afford it, and I advised her to do so in the beginning."

The change of one word in the famous lines of Lovelace seems to make them an acccurate expression of the lady's disposition:

> "I could not love thee, dear, so much, Loved I not money more!"

So, at least, it seems. There is love that is based on loveof honor and love that is based on love of money and of all that money can buy-rank, titles, jewels, all the spangles of the world's circus. Which sort of love would it be, do you think, that this haggling Murat would inspire?

SHE'S HOME AGAIN!

Life's Greatest Enterprise.

Our Peerless Sadie Beats the Record.

She Meets Some Noted People and Observes Some Strange Occurrences.

-Life is a Great Journal.



MISS SADIE, BEFORE STARTING.

About three o'clock yesterday morning, just as our staff was working to get the Chinese edition of LIFE to press, a dull roar was heard coming up West Twenty-third Street. The staff rushed to the windows as Street. The staff rushed to the windows as one man. Imagine our pride and joy when we distinguished a crowd of distinguished citizens, shouting themselves hoarse with cheers for Life and Sadie McGinty. On a shutter borne on the shoulders of Chauncey M. Depew, Ward McAllister, William M. Evarts and Jay Gould stood the brave girl, her now-famous sachel in her hand and a smile of conscious merit on her face. Preceding her were three hand-organs, playing "Home Again" in unison. As the crowd stopped in front of Life office, loud huzzas rent the skies and then rented the buildings across the street. and then rented the buildings across the street.



MISS SADIE MEETS ALBERT EDWARD.



MISS SADIE AND THE G. O. M.

Kissing her hand to the crowd, Sadie leaped gracefully from the shutter and through the portals of the office. Immediately on her ar-

rival in the sanctum three editorial writers proposed marriage, which propositions Miss

propositions Miss Sadie now has un-der consideration. "I am so glad to be back," she said, and a sil-very laugh rattled through her pearly teeth teeth

"How do you like America, Miss Sadie?" we asked. "Much better

than Chicago," she replied; "but it really doesn't compare with Harlem. My trip from the latter place to the Battery was one complete ovation. complete ovation. I reached Hester Street just in time to witness the annual out-door games. They were not very exciting, as only four men and a policeman and a policeman were killed."

"Did you use any of the letters of introduction which you took away with you?"

"As I came through Baxter Street I learned that Col. Elliot F. Shepard was giving a reception to the Prince of Wales at McCloskey's Hall. Remembering that I had a letter of introduction from Russell Harrison, I presented it. We sat together three hours in the conservatory, and he assured me that just as soon as he could go to Chicago and secure a divorce from the Princess he would ask me to be his, provided LIFE would pay his debts.

debts.

"'And how is Russ? and what a dear, dear fellow he is!' said the Prince, turning to me impulsively. 'And, my dear Miss Sadie, you must not fail to stop at Paradise Park and "" Gladstone.'

see Mr. Gladstone."
"I thought this a good suggestion and stopped off. The Grand Old Man had been advised of my coming and went through the usual business of permitting me to surprise him cutting down a property tree with a papier-maché axe."

"Did you have any conversation with

"Oh, yes; he said a number of brilliant things, but I discovered afterward that they were stolen from 'Robert Elsmere' and Marie Bashkirtseff's Journal. As I left him

he pressed my hand and shouted after me, 'Erin go Bragh!'"

For the benefit of those interested in our guessing match we would state that the exact time of Miss Sadie's return was 3,35,36 A.M.

At the request of many of Life's readers—our circulation last week being 100,000,001 / copies—we have concluded to give Miss Sadie a public reception, where they may have the pleasure of meeting the courageous little lady in person. We have engaged the Metropolitan Opera House for that purpose. Owing to other engagements, Mr. Ward McAllister will not be able to act as Master of Ceremonies, but Mr. John L. Sullivan has kindly consented to act in that capacity. Carriages will approach by Eleventh Avenue and no wine will be served after 6 A.M. For the convenience of the Four Hundred, Colonel Shepard will allow the Fifth Avenue stages to run all night. Babies in arms will not be admitted unless in



ANNUAL OUT-DOOR GAMES OF THE HESTER STREET AMATEUR ATHLETIC

full evening dress and accompanied by adults. Come one, come all !



MISS SADIE, AFTER RETURNING.



A SURE REMEDY.

- "DID YOU EVER CALL UPON DR. BANQUET, PROFESSIONALLY?"
- "YES, ONCE. I WAS DROWNING."
- "DROWNING?"
- "YES. HE DIAGNOSTICATED MY CASE ON THE INSTANT AND WROTE A PRESCRIPTION ON A CHIP WHICH HE THREW INTO THE WATER WHERE I COULD GET IT."
 - "WHAT WAS THE PRESCRIPTION?"
 - "R SWIM."



STRANGE.

Newly-Accepted Suitor: Well, Bobby, you will have a new uncle soon; I am your Aunt Mary's choice for a husband.

Bobby (surprised): Well, that's strange. I heard her tell mamma, only yesterday, that you were Hobson's choice.

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THE EMANCIPATION OF "THE DOLL."

THE much-talked-of play, "A Doll's House," by Ibsen, the Norwegian, has been put into very forcible English by Frances Lord, who has also prepared an elaborate critical introduction (Appleton). It is easy for an enthusiastic commentator to read into a production of unusual originality many things of which the author never dreamed. We fear this is to be the fate of Ibsen. If all the purposes that have been ascribed to him by his admirers are in "The Doll's House" his mind must be a strange conglomerate. And yet this is a very simple piece of literary work, reaching its logical results with a remorseless directness. True, it is subtile with that subtilty which is natural in clear-seeing minds.

I F you shut your eyes to the annotators and open them on the author's own words you will probably say: "Surely, so far as I can judge from the translation, this is not the 'horrible' and 'terrible' play about which I have read. Compared with our society plays and melodramas it seems to me a modest performance. Ibsen is so earnest about his theme that he cannot waste time on those false sentiments which make many modern plays essentially vulgar and immoral.

"As for his 'purpose'—it can be read on every page: That deceit and concealment, no matter how fine the motive of them, will break up any home. This theme has been the inspiration of novels and plays for generations. Ibsen's originality is in the application of the principle. He teaches through Nora and Helmer that marriage, as most moderns look at it, is founded on deceit and concealment. The logic of the argument is something like this:

"Every husband expects to be Will and Conscience for his wife.

"Every wife allows her husband to be her Will and Conscience.

"Therefore, when an occasion arises for a woman to act on her own responsibility she acts without Conscience and makes fatal mistakes—the most natural of which is to cherish deceit and concealment as her weapons of defense against her husband."

A LL this seems so natural to an American reader as hardly to need demonstration. He knows that woman is apt to be perverse, illogical and unmoral when confronted with certain practical problems. She acts from her emotions; and the most natural thing about Nora is her failure to understand why it is wrong for her to forge her father's name when she does it "to spare her father trouble when he is old and dying, or to save her husband's life."

The solution which libsen suggests for this problem of woman's-emancipation is that *Nora* shall leave husband,



AN ORIGINAL BELLE.

Mr. Lightfoot: Miss Summerfield, you must pardon me, but really I cannot longer forbear to tell you how much I love you—oh, Julia, say that you will accept me!

Miss Summerfield: OH-A-MR. LIGHTFOOT! THIS-IS-A-SO SUDDEN! YOU-A-MUST GIVE ME TIME-

Mr. Lightfoot: But do you not know your own heart? Do not trifle with me. Speak! Suspense would be cruel.

Miss Summerfield: IF—A—YOU—MUST—— THE TRUTH IS A—— YOU—A—— WELL, REALLY, MR. LIGHTFOOT, I—A—MUST SAY
THAT—— I don't know how to decline you.

Mr. Lightfoot (about to embrace her): MY DARLING, I KNEW THAT YOU LOVED ME-

Miss Summerfield: Oh, no, you misunderstand. I mean to say that this telling a man one will be his sister is such an awful chestnut that I must have time to think up something else.

children and home to work out her own individuality by struggling with the "real difficulties of life" in her native village. By and by, it is hinted, when *Helmer* and *Nora* have both found individuality and character by separation, they may have reached that stage of development which will make them man and wife upon an equal moral footing.

The remedy is heroic, and a practical man may well doubt its efficiency. He would say that when the eyes of *Helmer* and *Nora* were opened to their false relations the condition was reached which of itself would enable them to work out a better individuality under their own roof-tree with their children by the fireside. The doctrine of renunciation and self-sacrifice is always pushed to an extreme by social reformers.

Droch.



'TIS BUT A FEW STAGES.







SCENES FROM THE MURDER OF GILBERT & SULLIVAN'S "GONDOLIERS" AT THE NEW PARK THEATRE.



TOO SHORT.

She: SEE POOR FIDO GASP-WHAT can BE THE MATTER!
He: MAYBE HIS PANTS DON'T FIT HIM.



JOURNAL OF MARIE BASKINHERSELF.

Noch

February.—Again this gnawing pain. Why cannot I see him? My love will blight me before I am out and my beauty will consume away. How I am beautiful! If you could see the faint pink of my ears and the contour of my shoulder-blade I know you would do as I do—gaze on my perfections by the hour with the aid of a double mirror. How happy I am! How I sigh and pine for my love! I am wretched. Heaven have mercy on me!

March.—Oh, nice Nice! What a home for a budding genius! Bah! I hate you, beloved city! Why am I so miserable? Is it homesickness? Ay, verily, but I am sick of home, not for it! My torture is inexpressible! I am going out now to buy a trinket for my chatelaine.

April.—Am I an April fool? I hardly know. Do not for a moment fancy me vain, but my new hat is so becoming that the cab-driver told me that I looked like Sally in his alley. Probably she is some winsome maid of

my own age. I will track her down and slay her. No one shall exist of whom I can remind any one. She shall die! Heaven grant me grace to kill Sally!

May.—See the buds come out! I have seen my love again. He did not see me, but he ought to have a general suspicion by this time that I am going to marry him. I do not believe any longer in Marieolatry; it is too personal. Oh, let me die! Let me paint! Oh, table of the table, by with or from a table, let me read! No, let me go on the stage! But first let me die—a horribly-grinding death! Oh, art! Oh, nice Nice!

fune.—I have given up my love as a bad job, and have been having my hands kissed all the evening by X., which is more practical. X. is a nice fool. We hit it off well together from the first. He said:

- "Do you love me?"
- "Yes, if hate is love."
- "Say not so-tell me you are all mine."
- "Yes, I am all yours. You are an idiot." Here I shrugged my shoulders and pushed out my lips as if trying to blow away a feather.
 - "Why?"
 - "Because you love me."
 - "A lover always loves. Do you love me?"
 - "Have I not spoken?"
 - "Dearest, I love you!"
 - "Well, I hate you! Good night!"

All this took place under the cellar stairs by the inadequate light of the cold-air box.

July.—I have sent X. from me. I have never loved him. I want to see him—oh, how I want to see him! Oh, misericorde! I am a skeleton—inside. Outside, I am a Venus. Did you ever see a Venus? Isn't it nice? I am going to confession now, but I will not mention X. or perhaps they will not let me have any more kisses on my lily-white hands. I assure you it is only my hands that he kisses so much. For a little young thing I am doing pretty well.

August.—I am all art. I have been all art all day. I painted to-day. Sapristi! How I did paint! My master came and asked who did it.

- "I, monsieur."
- "Alone?"
- "I with my brush."
- "Stick to it. You have painted a horizon."

A horizon! Does it exceed my wildest hopes, or does it only realize them? I am crazy until I know. To paint a line—a horizon line at that! What does it mean? I do not know the word; it may mean—hideous thought! Oh, why cannot I die? My next

effort shall be a clothesline; the horizon is all mine at a first attempt.

September.—I have gone back to my first love. I have seen him again across the street. I could never marry a man unless he were a complete dude—and this one is perfection.



Adonis (to showman): I'm on the mash to-night; show me Venus!



"OH, JENNIE, THERE'S A POOR BLIND MAN ALL ALONE AND IT'S NEARLY NIGHT!"

October.—I feel that my narrative is drawing to a close. I am drawing, too—all day and all night I draw in charcoal. Let me lisp out a new confession: I am in love with some more men. One is an artist. Such cows as he paints! Oh, may heaven grant that I paint one cow before I die—only one cow, holy Virgin! And a pig and a goat, and then I will be resigned.

November.—I am more and more miserable. When I was well and happy I was wretched. Picture to yourself, then, in what an ecstasy of grief I am when I realize that I am soon to be annihilated. How soon? Too soon? No; but pretty soon.

December.—I am dying to-day, most becomingly attired in blue satin. My pet artist is with me, and we both look perfectly lovely. I am reading Mother Goose aloud, and am delighted to see that I am making a favorable last impression on the public. Woe is over and misery is complete.

J. de W. A.

UNQUESTIONABLY TEUTONIC.

CENSUS TAKÉR: Were you born on American soil?

CITIZEN: No, sorr.

CENSUS TAKER (facetiously): And your face, my friend, tells me I may as well omit the nationality question. When did you leave Ireland?

CITIZEN (nettled at being sized up so summarily): A foine cinsus taker ye're, indade! Oi'm no Irishman at all, at all.

CENSUS TAKER: Well, what are you?

CITIZEN: Oi'm a Ger-r-man.

CENSUS TAKER: All right; what name?

CITIZEN: McCar-r-r-thy.



YOUNG DOSER sits like patience' self upon a monument. His thoughts are all on medicines, on pills and plasters bent; But well he knows the future holds the hour will make him quits—What time the monument in turn upon his patients sits. - Wilson K. Welsh, in Philadelphia Jester.

"I SHALL assuredly cut that beast Scaphleigh dead the vewy next time I have a chance!" exclaimed little Mr. De Byrd with a lady-like flirt of his hand and twist of his sweet head, as he flounced out of

"Why, Lady, what has he been doing now, to make you so vewy angwy?" tenderly inquired his friend Simpersnip.
"Why the brute was in the elevatah, and when I entahed he took off his hat and held it in his hand until I got off. Weally, I won't enduah his insults much longah."—The Lounger.

MISTRESS (kindly): Jane, I hear you have been seen in the park

with my husband.

JANE (defiantly): Yes, ma'am; I have.

MISTRESS (still more kindly): Well, Jane, you are a good girl, and I dislike to lose you, but I cannot have any one about the house who keeps bad company .- New Haven Nutmegs.

A PIANIST recently spent the evening at the house of a lady. The company was agreeable and he staid somewhat late. As he rose to take his departure, the lady said: "Pray don't go yet, Mr. Jones; I want you to play something for me." "Oh, you must excuse me tonight; it is very late, and I should disturb the neighbors." "Never mind the neighbors," answered the young lady, quickly, "they poisoned our dog yesterday."—Ex.

Frazier Ashurst, '87, of Pennsylvania, was the first man who ever combined the tender passion and the game of football. It was in the fall of '87, on Princeton's grounds. Ashurst had spent the summer at Bar Harbor and had been given a chain bangle by some girl there, with a padlock attached, which the girl presumably locked on his wrist. He played end-rush on the Philadelphia eleven, and, in the first half, the man opposite to him complained that Ashurst had cut him with a ring. The man was laughed at and silenced, but a little while later he showed a scar on the side of his face which decided the umpire to investigate. He examined Ashurst's hands and found the bangle. He told him to take it off, which Ashurst promptly refused to do. They called the referee, who dived down into his pocket for his book of rules, but the rules had nothing to say about bangles. He told Ashurst ham us take it off or leave the field. Ashurst said the referee had no right to make him follow either alternations. bangles. He told Ashurst he must take it off or leave the field. Ashurst said the referee had no right to make him follow either alternative. He had promised to wear it as long as he lived and he would. The referee finally ruled that bangles came under the head of "spikes on the shoes" and were unpermissible adjuncts to football costume. Sooner than stop playing, Ashurst borrowed a knife and filed off the gold chain, to the grinning delight of the teams and the disgust of the girls on the stand.— Argonaut.

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Palmer House, Chicago. 914 Chestnut St., Phila. Agencies in all Principal Cities.

Gold Medal Awarded, Paris Exposition, 1889.

"HAVE you a taste for poetry?" asked Miss Babibell. "Indeed, I have," replied the great editor, for it was he. "And what kind do you most like?" she asked. "Broiled," he said, through his teeth; "broiled to a crisp over the coals."—Burdette, in Brooklyn Eagle.

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DECORATION FURNITURE

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ALL STYLES. MODERATE PRICES. TO RENT, INSTALMENTS, AND EXCHANGED, 5th Ave., cor. 16th St., N.Y.

DOWNYLIP: Aw—can I smoke, Miss Prim?

MISS PRIM (of Boston): I don't know.

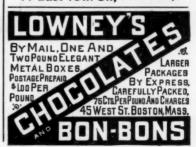
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Topics.

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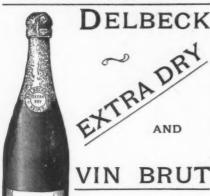
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